

ARCHITECTURE

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ARCHITECTURAL CRITICISM.

THE Connecticut State Library and Supreme Court Building at Hartford, Conn., Donn Barber, architect (Plates XI-XV), was won by Mr. Barber in competition several years ago, and has very recently been opened for use. The architecture is of that refined, quiet and altogether delightful French style which the graduates of the

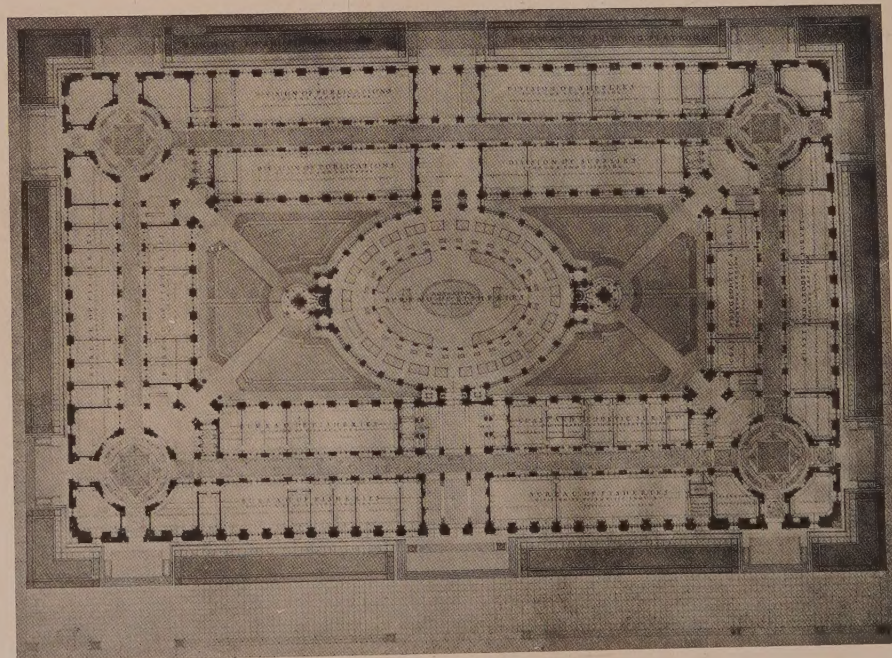
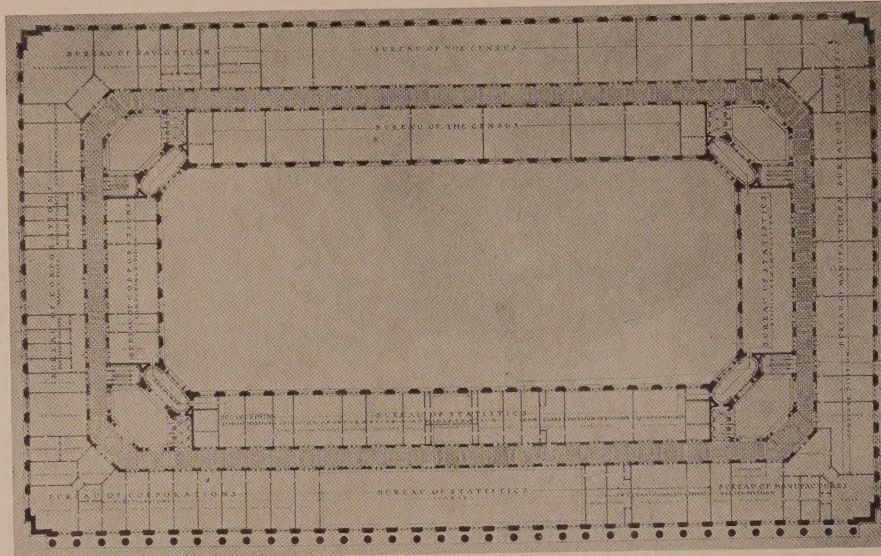
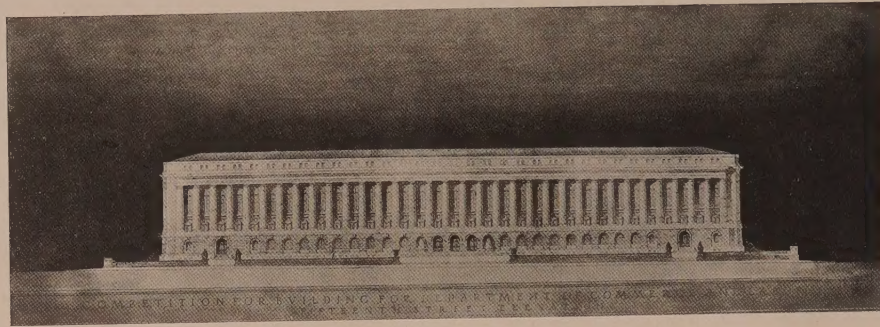
Beaux Arts alone seem to be able to attain, and which, unfortunately, is by no means the type generally assumed as "Beaux Arts Architecture." The ornament is kept in low relief, placed only where it is essential, and of the simplest kind so that the building depends upon its bare mass for its effect. The entrance feature reminds one of the New York Public Library, but on account of its less projection and certain differences of treatment seems to compose better with the remainder of the building than in the New York example. The coupled columns which form pylons at each side of the triple entrance appear to have no vital function, but when the statuary, evidently intended to surmount them, is in place this objection will be removed. The cornice treatment on the portions of the building other than around the entrance is of an extraordinarily interesting character, and one which, as far as my knowledge extends, is peculiar to the French school alone. It is by no means uncommon to use the architrave and cornice combined, but the frieze and cornice without the architrave, or with the architrave reduced to a simple molding, is one which without seeing the executed work would seem impossible to properly treat, but in place is most convincing.

Perhaps the most thoroughly satisfactory part of the entire building is the delicate beauty of the columns round the main entrance, in proportion somewhat more slender than the usual Doric type with the flutes decorated toward the top. They are about as happy in proportion and as exquisite in detail as it is possible to conceive, while the architrave, frieze and cornice, which they support are of just proportion to them. The decoration of the frieze, by the way, over the coupled columns is unusually interesting, thoroughly in character with the building, and of a detail which is novel and gives the same gray as the frieze around the remainder of the building. The three functions housed in the structure are suggested by the triple entrance doorway, and appropriately enough the frieze is inscribed over the door adjacent to each of these portions with its proper title. The monumental entrance steps, built in three levels, are agreeably diversified with pedestals for statuary and assist in raising the building so as to create the subtle impression of dignity essential in public work. The plan is simple, natural, ample in space and with excellent circulation. It seems unfortunate that the library should be broken with stacks introduced into the reading room itself, but this was almost certainly due to the requirements external to the architect's original conception of the plan. After all, the impression of utility (not utilitarianism) made by this intrusion into the general space is by no means as bad as might be expected since one feels instinctively that this is a working and not a showroom.

The Supreme Court is housed in a room appropriate to the dignity of its function, convenient, spacious, airy, calculated to inspire the attendants upon that court with something of that awe which is too often absent from our tribunals. The rich severity of coloring and form of this room can hardly be bettered, while the ceiling is treated in a manner indicative of careful study and worthy of as careful study from those interested.

The Memorial Hall is not quite so successful, the problem of high and bare wall spaces, lighted from above, is inevitably a difficult one, and I think it is somewhat

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PLACED II. ELEVATION AND PLANS, DEPARTMENT OF COMMERCE AND LABOR, WASHINGTON.
Tracy, Swartwout and Litchfield, Architects.

(Continued from page 17)

open to question as to whether the semi-vault treatment used here is the best which can be obtained. There is no doubt but that an increase in the number of pictures filling and enriching the lower surface to the quality of the upper portion, will notably help out the room, and it is probably this which Mr. Barber had in mind in designing it. Taking the building as a whole it seems one of the finest public buildings in the United States, not alone because of its exterior, but because of the thought, care and skill which have been lavished upon even insignificant details, and Mr. Barber has evinced in this building the growth in stature and refinement which few of our architects can equal. It has not been unusual for a man to come home fresh from the school and in his first big building show extraordinary promise, but to a sustained growth in power and refinement needs a man capable of learning by failures, even though these be failures in part only, and who will stick to a single line of work. Mr. Barber's very first work showed power and ability, but from the Park Bank to the Hartford building illustrated, in this issue, is a far cry, and the development has been little short of wonderful, a veritable object lesson to us lesser men, better able to criticise than to create.

THERE has been occasion to speak in this column of what seems to the writer a false idea of the necessity of designing the exterior of an armory in a semi-military fashion, and not only has a military style been commonly selected, but a very early mediæval type of military building is usually the starting point in the design, and in the hands of architects totally unfitted by training for this sort of work, however capable they might be in other lines, buildings were erected which, without the touch of romance necessarily associated with the mediæval work, were merely crude and brutal, often resembling stage scenery in the absence from their composition of any real solution of the problem presented. They were out of harmony with their neighbors, and because of their ill lit interiors not even satisfactory quarters.

In the armory for the National Guard of the District of Columbia, Tracy, Swartwout & Litchfield, architects (Plates XVI, XVII and XVIII), the usual type of building has been entirely disregarded, and the architects have apparently sought with a mind freed from any pre-conceived notions of what an armory should be, to endeavor to design a building which should be in harmony with the other public buildings of our National capital, beautiful in itself comfortable, convenient and expressive of a tremendous hall surrounded with offices. I believe the result will to some extent over-turn the traditional armory style (if that is a tradition which has lasted only thirty or forty years) and start our armory work afresh upon a newer and saner basis. Not that I believe it essential to use Classic architecture for all armories; any architecture, by which the functions of the building can be properly displayed, is quite as satisfactory. Perhaps for most purposes such a building as is the Gymnasium at West Point would in most places be better, but the castle type should be properly suppressed. It is probable that there have been other armories in the United States designed in the Classic style; I, at this moment, however, recall only the small old arsenal at New Orleans as designed in that way, and the propriety of the style was almost certainly suggested to its authors by the location of

this building in a city whose public buildings are largely of Neo Grec architecture.

In plan there can be little choice in a building of this kind; the requisites are, of course, a single tremendous room and a number of officers and company rooms. This is sometimes solved by placing all the small rooms in a sort of office building, but the customary way is to run them on two or more sides of the drill room with the drill hall used as a corridor. There seems to be no objection to this scheme and the convenience of access from the company rooms makes it the most desirable. Again the drill hall has been exquisitely treated on the interior with a combination of steel arches in masonry vaults whose execution it will be interesting to watch. The walls have been treated in a simple Roman style and the bays seem to be well proportioned; of the detail, of course, nothing can be seen. The drawings themselves are almost as well worth attention as the scheme of which they are the exponents; the perspective is an exceedingly beautiful piece of color work which no black and white reproduction can adequately show. The rendering of the plans and the section, while very simple, explains them with great clearness, which is, after all, the fundamental purpose of a rendering, and is too often forgotten in the desire to make a drawing which shall be as beautiful as possible. It is not often that ARCHITECTURE is able to present a building which in its truest sense is so thoroughly educational as this, and it is sincerely to be hoped that the building does not in execution fall short of its most admirable development on paper.

THE Roman Catholic Church at Kingsbridge, Davis, McGrath & Kiessling, architects (Plates XIX and XX), is illustrative of the modern use of Gothic, especially by the English architects. The combination of materials is reminiscent of the English work, and the treatment of the upper part of the façade in broad bands of red and white, and over the window in small squares of red and white is as pleasing as it is interesting. The tracery of the windows is very delightful and the use of the heavy buttresses interrupting the main arch, so essentially a modern feature, is well thought out. It is this motive which Cram, Goodhue & Ferguson have used with success in the Sage Memorial and West Point Chapel and which has been largely developed in England by H. H. Wilson, whose wonderful color drawings have done so much to arouse interest in the modern style of Gothic. While the front has been rather highly developed and the sides treated with considerable simplicity, the side elevation is hardly less interesting than the front of the building, and as a whole the building is a valuable addition to the history of American church work.

THE Hotel Rector, D. H. Burnham & Company, architects (Plate XXI), although with some points of difference from the usual hotel structure belongs to that general type, and its points of resemblance in design to the Astor and the Breslin are more marked than its points of difference. The base is very happily treated in a simple flat manner, and the relation between the base, the shaft and the crown of the building, is well sustained. With the curved mansard, however, I have not so much sympathy, especially when, as in this case, one side is cut off square. The main dining room is elevated a half story above the street, and the Broadway entrance to it seems somewhat

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Supreme Court Room.



Memorial Hall.

(Continued from page 19)

cramped, while the entrance to the basement café, immediately around the corner, does not at once convey the impression of leading to a different story from that of the main entrance. The entrance to the hotel proper is at the extreme end of the building in the side street. The building is, however, on the whole an interesting, if conventional, piece of architecture, whose interiors, as is often the case in hotel work, are far superior to its exterior.

THE GOLD MEDAL OF HONOR.

FOR some years it has been the custom of the New York Chapter of the American Institute of Architects to award at the annual exhibition of the Architectural League a gold medal for the most meritorious work exhibited which had been executed within the preceding five years. The medal was not this year awarded, the report of the committee, in form unanimous, stating that no work submitted was of sufficient merit to justify its award. The president of the league (who was also a member of the committee) modified this somewhat by a statement that inadequate presentation of the eligible work was a contributing cause to the non-award. This being the case, it seems unfortunate that such other drawings and photographs as were necessary to adequate presentation were not called for by the committee, as provided for in the announcement of the exhibition.

Now, while the Committee of Award included in its membership some of the ablest architects of to-day, and their judgment can hardly be disputed, examination of the exhibition seems to show that at least the work of Cram, Goodhue & Ferguson and that of Albrow & Lindeberg is of as high standard as that on which the medal has been awarded in former years, and that these two exhibits were not only of great beauty, but of an originality which has added something to the sum total of architectural knowledge. In them, in a more marked degree than has been evident in any building on which the medal has been awarded, have been introduced motives originated or developed by their authors.

If it was because of this quality, or to put it in another way, because of their divergence from academic design, that either of them was not honored, the action of the committee would seem conservative to a degree discouraging to the further advancement of architecture in the United States.

BROOKLYN CHAPTER A. I. A.

WE have received the following letter under date of January 26, 1911:

TO THE EDITOR:

DEAR SIR:

Having received numerous complaints from architects regarding the fraudulent sale of the year books, a resolution was passed at the last meeting of the Board of Directors of the Brooklyn Chapter A. I. A., asking the co-operation of the various architectural publications throughout the country to warn the architectural profession against the solicitations of parties claiming to be agents of the Chapter for the sale of their year books. The Chapter has no authorized agents for this purpose and assumes no responsibility.

Copies of the year books may be purchased directly from the Chapter at \$1.00 per copy and express charges.

Thanking you on behalf of the Chapter for the publicity you can give this notice, I remain,

Respectfully yours,

DANIEL G. MALCOLM,

Secretary.

ARCHITECTS AND ENGINEERS.

WE do not quite understand the fretfulness which has manifested itself in some of the engineering papers with regard to town-planning schemes. Problems of city and town development on any large scale have hitherto been approached by the engineering and architectural professions from entirely different standpoints. The engineer has gone for utility and convenience, and—sometimes—economy before all else; the architect has contended for beauty and dignity. Often in the past no doubt each has neglected to consider sufficiently the point of view of the other. Engineers' works have been hideous, and have tended to the degradation of the cities into which they have been introduced. Architects' schemes have often been delightful to the senses, but they have often been costly, occasionally inconvenient, and sometimes impracticable. Thus two distinct and opposing tendencies of thought and action have developed side by side. Fortunately, the public is beginning to understand that architects nowadays do not despise the utilities; that they are alive to the exigencies of traffic requirements and the need for economy, but equally so to the opportunities for architectural treatment which the engineers ignore.

It is, of course, to be deplored that architecture and engineering were ever severed, and that the architect, whose whole training has been directly towards the beautification of his buildings, should have turned aside to copy styles and revel in mere prettiness, while the engineer evolved nightmares. When, however, we come to deal with town planning and development, it is obvious that the skill of the engineer and the genius of the architect may well co-operate. Where these are combined in the same individual, let him have a free hand.

Even the shopkeepers are beginning to recognize that the architect must design their premises if they are to be attractive, and that from a purely commercial point of view hideousness repels. The educated citizen has developed a similar conviction. In a generation or two it will have permeated all classes. The engineer himself may come to rejoice that then it shall be no longer necessary to sacrifice every consideration of beauty and fitness to the Baal of competitive commercialism. Meanwhile, he need not grudge us the rough work as pioneers in the campaign against the greed and folly that have defiled and desecrated the country side and the busy town alike. Let us see to it that we rise to the occasion.

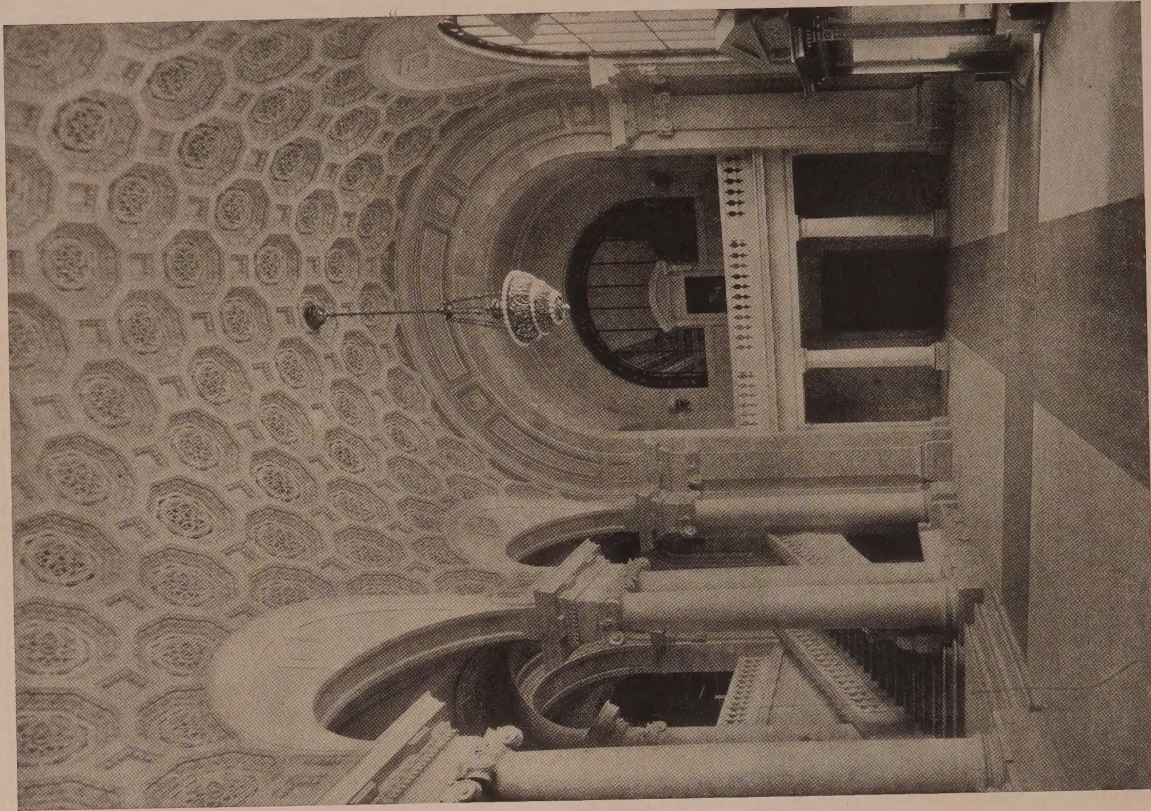
ENCAUSTIC TILE.

CHARLES F. BINNS.

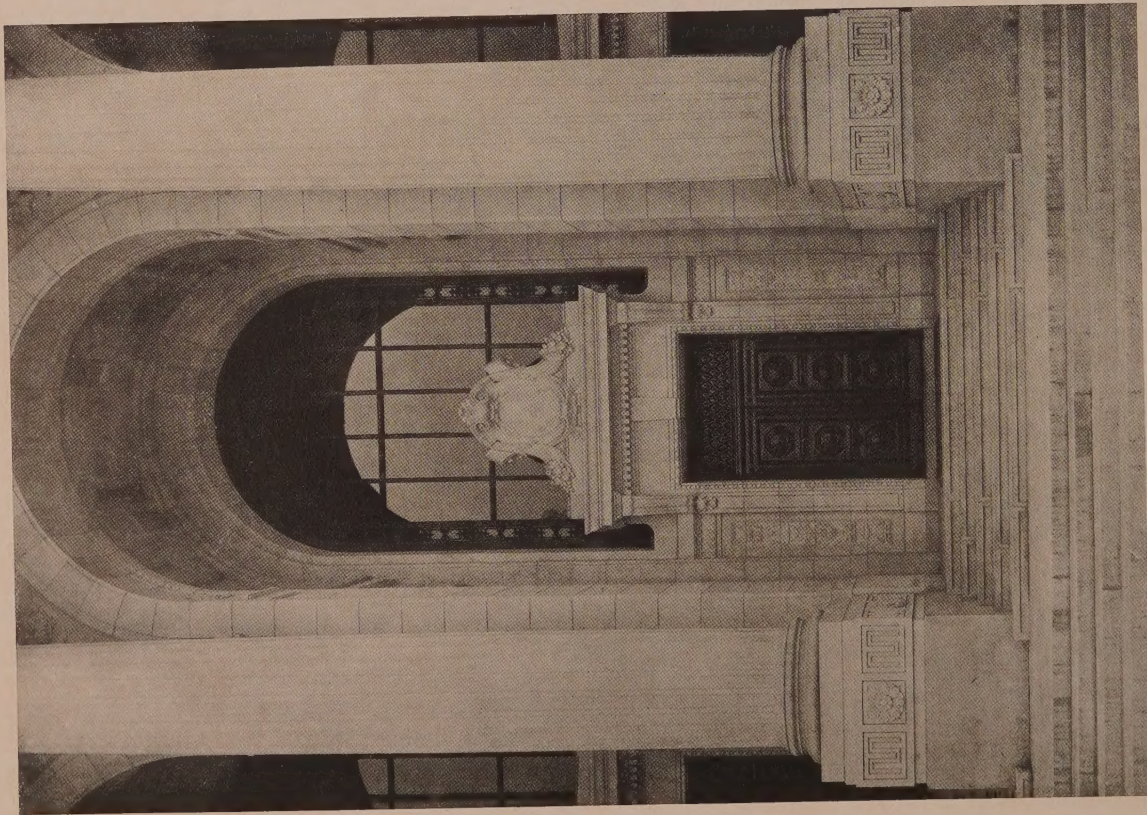
IT is commonly believed that little good came out of the dark ages, but it was some time in the twelfth century that certain monks took to tile making. They were building abbeys and cathedrals in England at that time and the need for a suitable flooring material was felt. Bricks they had but these were neither pleasant to walk over, much less to kneel upon, nor were they ecclesiastical in decorative character and so they bethought them of making thin slabs of clay to be covered with a glossy coating.

In order to secure a harmony with the stone tracery and the colored glass, designs were traced in the clay while yet soft and the material was scooped out in shallow trenches which were in turn filled with clay of a different color. The surface was then scraped smooth and the tile dried and

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Foyer.



Entrance Detail.

Donn Barber, Architect.

CONNECTICUT STATE LIBRARY AND SUPREME COURT BUILDING, HARTFORD.

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burned. These were the true and original encaustic tile. For a long period the production of tile lay in abeyance until early in the eighteenth century when it was revived by Maw, Minton and other well known English manufacturers.

The ancient method prevailed for some time with only such mechanical changes as were suggested by the needs of the business, but there gradually arose an extravagant elaboration of detail which is the common sign of decadence. Apparently as a revolt from this ornate treatment the single colored tile was devised. These were at first known as geometric tile, because of the fact that each piece, however small, conformed to a definite angular shape such as square, triangle, oblong or hexagon. Made with great accuracy from clays of different colors these forms were combined in the pavement to produce ornamental patterns of geometric character. Eventually, on account of the inlaid treatment of the whole pavement, the term encaustic, which literally means "burned in" passed to these self-colored tile. The literal encaustic tile, in which the clays are inlaid in the same piece, are not now made in large quantities, being used mainly as border tile for a plain floor surface.

The manufacture of floor tile in self colors has reached a point of great excellence. With commendable taste the manufacturers have, for the most part, confined themselves to the natural clay colors which range from black through chocolate and red to gray, buff and cream. The body is a dense, vitrified material which effectually resists moisture and dirt so that the tile do not need a glaze.

In the preparation of such a number of colors as are now obtainable, the most perfect system is necessary. The foundation clays are of many varieties. There are the common red burning clays such as are used for making brick and roofing tile, the bastard fire clays which are found underlying coal beds and which are used for light colored paving brick, the sandy, light colored clay from which stoneware is made, and finally, the plastic potters' clay known as ball clay. In addition to these clays there are pressed into service ground quartz or flint and ground feldspar, the former of which profoundly influences the contraction which the material undergoes in the fire, while the latter has an important bearing upon the vitrification of the mass. When colors need to be modified, as in the production of blacks and grays, certain metallic oxides are used such as those of cobalt, chromium, nickel and manganese.

The foundation of the work is experiment. In the laboratory the materials are tried out. Mixtures are made, wrought into tile, burned and carefully measured. All clays contract or shrink considerably under the action of the fire and the amount of this shrinkage must be accurately determined so that the tile, after burning, shall correspond in size. The bearing of this condition upon the successful laying of a geometric pavement will be readily appreciated. Sometimes it happens that the size of the tile after burning can be adjusted by the addition or subtraction of a small quantity of ground quartz. Sometimes even a minute change in this ingredient will affect the color and recourse must be had to a colored powder obtained by crushing some already burned tile. Sometimes it happens that neither expedient can be resorted to without producing an unsatisfactory change in color and in that case the only remedy is to change the size of the die in which the tile are to be pressed.

The mixtures being adjusted to color, size and vitrifica-

tion, the recipes are recorded and passed on to the mixing room. Here are arranged mills and mixers of various descriptions. Every mix does not demand the same treatment, moreover some are needed in large, some in small quantities. Every batch is carefully weighed out, worked up by mill or mixer with a sufficient amount of water, and strained through fine silk lawn. The water is then pressed out or evaporated and the completed clay pulverized.

The press for tile making consists essentially of a steel plunger which fits the box accurately and is operated by a screw. The box being filled with the pulverized clay which has been made slightly damp, the plunger is forced down and the powder is compressed into a solid mass or slab. The bottom is now moved upwards by a lever and the tile is carried with it. The burning is carried on in kilns similar to those used for the burning of pottery and is continued until the clay has reached the desired point of vitrification.

The tile warehouse contains a vast assortment of finished wares. Practically every shape and size in every color must be kept in stock so that orders may be promptly filled. The process of making a given tile from the mixing room to the warehouse will, even under normal conditions, occupy several weeks and to this there must be added the delay caused by the vagaries of the clay itself of which every manufacturer is only too well aware and by the unavoidable accidents of operation to which clay wares are especially liable. There must also be considered the requirements of well-meaning but mistaken architects and contractors who demand an unreasonable degree of accuracy in the finished product. Minute chips or roughnesses on the edges of floor tile are no detriment whatever to the quality of the tile itself. They would not be discernible after laying even if one were to make the inspection kneeling down, and as to the variation of color as the fire has wrought its will, this imparts to the floor a rich and unique quality which does not belong to the dead uniformity produced by close selection and matching and which is only comparable to a coat of paint.

The laying of the tile should be entrusted to an experienced craftsman. Where a geometric pattern is intended the tile are often sent out from the factory with the design already wrought out and secured by covering with adhesive paper. This, of course, only provides for the arrangement of the pattern itself and does not render the skilled workman unnecessary. In the case of a floor of self-colored tile the lining and width of the joints are factors of vital importance. There is also, as already pointed out, a subtle variation in color to which close attention should be paid in the laying. The best results are obtained in a floor of square tile of plain color when the joints are laid straight and not broken. The cement should be dark in color and the joint wide enough to form a feature.

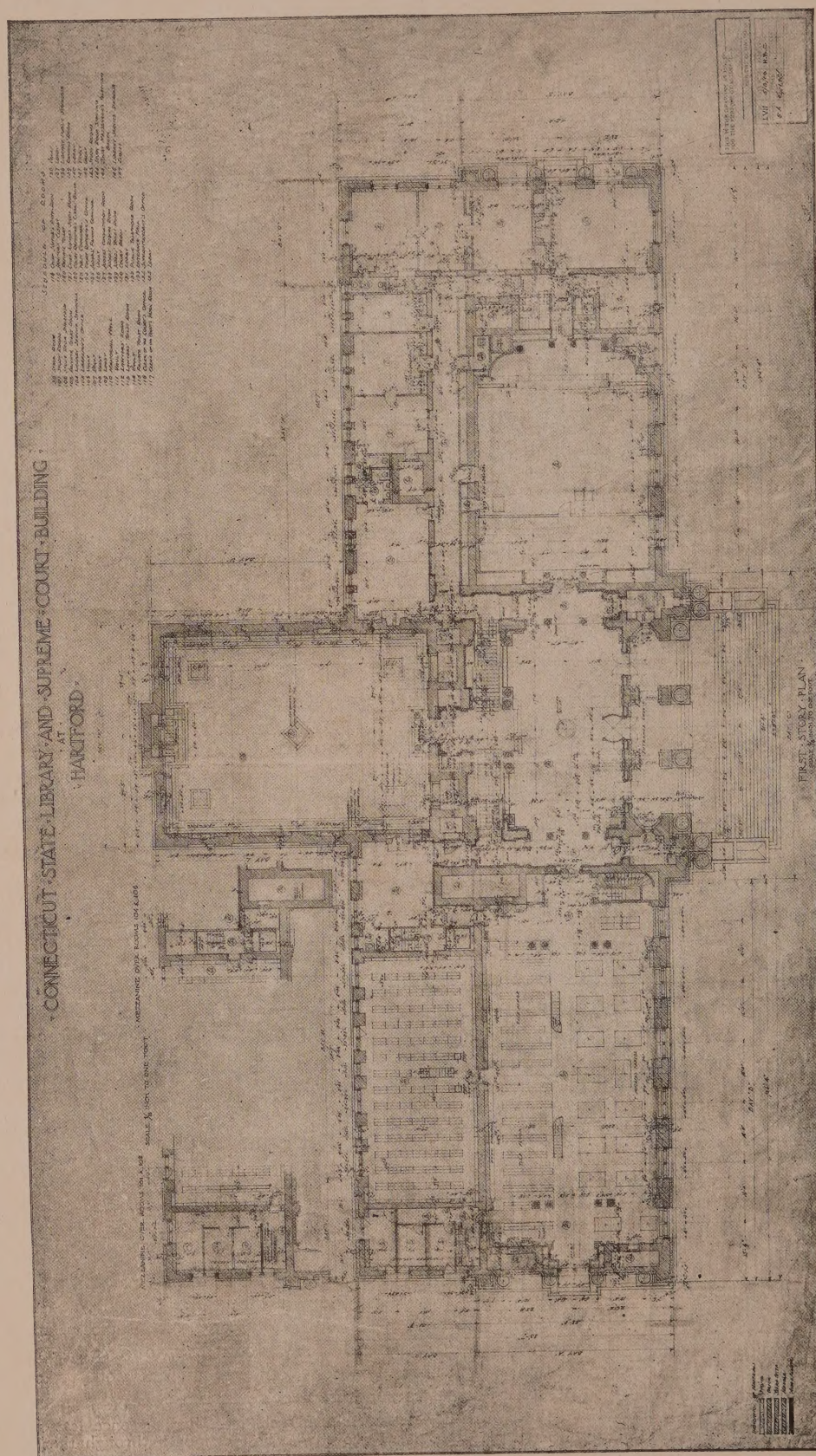
A FIFTEENTH-CENTURY COMPETITION.

IT is sometimes well, if only for a momentary change, to look away from things as they are, and back to things as they used to be: to observe, for instance, what competitions were like when it was customary to *select* the competitors, and when the goddess of dullness had not yet learned to say, as she does in Pope's *Dunciad*:

Here strip, my children, here at once leap in,
And prove who best can dash through thick and thin.

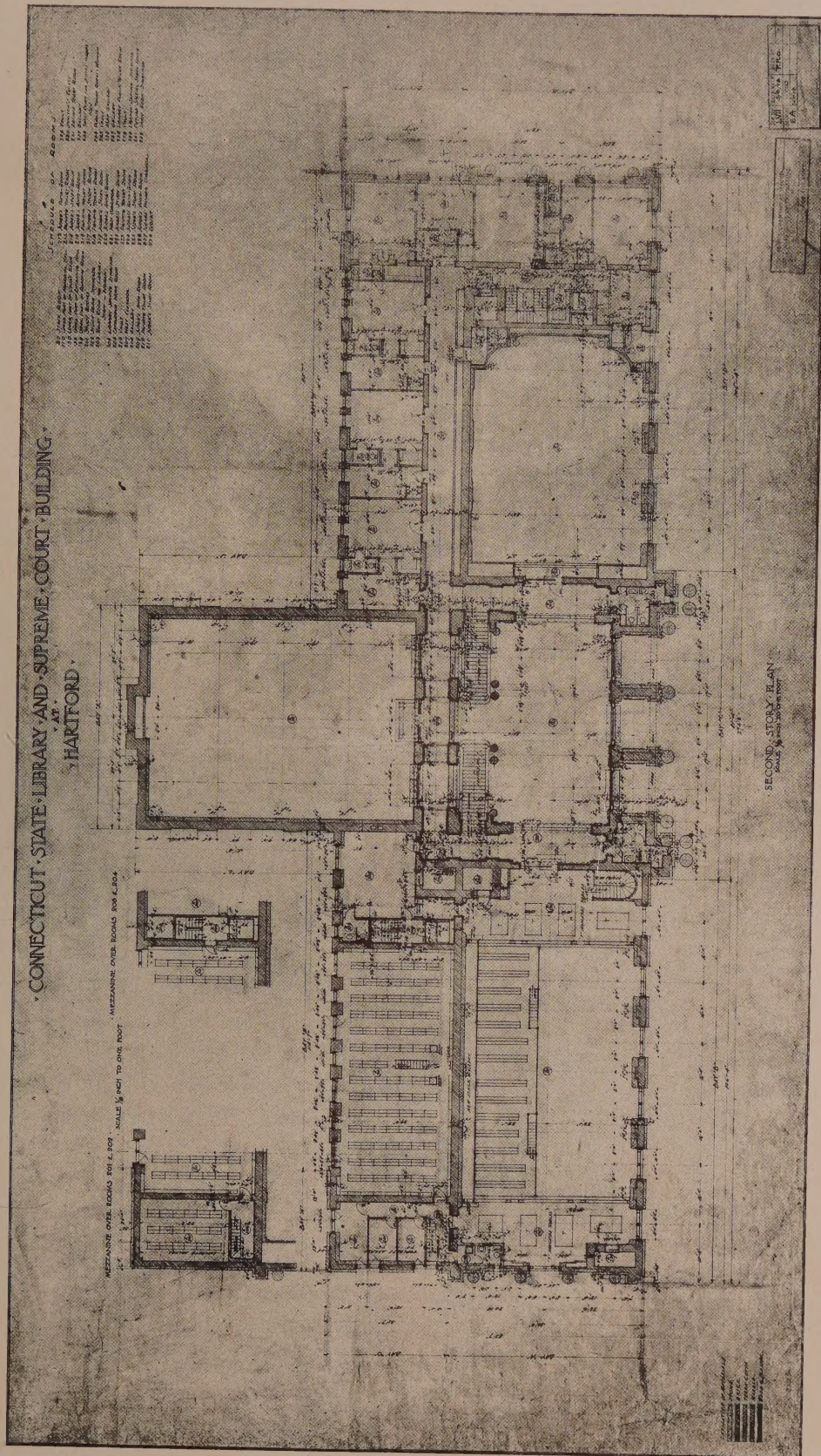
It was in 1407, when the ideal of bigness was only just

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Donn Barber, Architect.

PLAN, FIRST STORY, CONNECTICUT STATE LIBRARY AND SUPREME COURT BUILDING, HARTFORD.



PLAN, SECOND STORY, CONNECTICUT STATE LIBRARY AND SUPREME COURT BUILDING, HARTFORD.

Donn Barber, Architect.

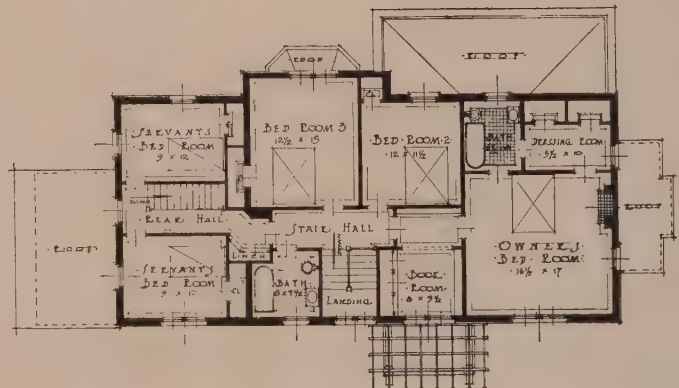
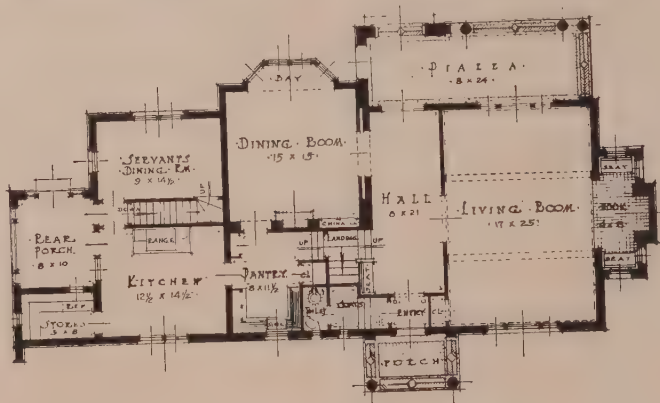


RESIDENCE, P. B. FOSTER, NEW HAVEN, CONN.

This residence is built of "Tapestry" Brick with concrete stone trim by the Economy Concrete Company of New Haven.

Henry Killam Murphy, Richard Henry Dana, Jr., Architects.





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beginning to eclipse in the popular mind the ideal of beauty. Architects, and even engineers, still thought, with Wren, that "buildings ought to be eternal," and would not have accepted such a very limited eternity as iron and steel now offer them. It happened just then that there was at Florence a great church, with a dazzlingly clever plan, lying unfinished. Its architect, Arnolfo di Lapo, had died about a hundred years before, and had left no sufficient drawings or directions by which to complete it. That, perhaps, was not, in those days, a very unheard-of thing. Nobody then could be sure, especially in Italy, when a great church was begun, what sort of shape it might assume before it was finished, or how many different directors might successively have the control of it. So this one, after being at a standstill for a century, came to attract public attention again, if only as a problem and a puzzle. The main difficulty was that nobody was quite sure how to vault it, or how, in one way or another, to cover it with stone. So the most eminent architects and engineers were invited to Florence to give advice. In our times, of course, we should know better. A building committee would be appointed, (with no particular knowledge of building), and this committee would advertise for "designs" in the architectural press, offering premiums of say, £300, £100 and £50 for the first, second, and third in merit. The committee would be careful to exact from every competitor a few guineas for a copy of the "Instructions," and to insert a proviso that the premium would "merge" in the commission of the architect whose scheme was carried out; in other words, that the author of the best scheme would not receive any premium at all. Then the committee would promise to appoint a professional assessor; but, feeling that if they themselves were competitors, the first thing that would occur to each of them would be to offer this assessor the largest sum they dared venture on, to declare his design the best, and that if, on the other hand, he were the assessor, he would naturally accept the largest sum any competitor offered, and declare that special competitor the winner of the competition, the committee would decide to keep the assessor's name unknown till all was over. For an average committee this is perhaps enough, but a committee who valued themselves on a super-fine conscience and on "the most uneasy virtue" might be trusted to go further, and to try and make bargains with competitors by tricks at which even a Yorkshire church member might blush.

This, however, was not at all what took place in Florence in 1407. What happened there was apparently more like the passing of a railway bill through a Parliamentary committee. Brunelleschi was an able competitor, and his idea was to dome the central octagon (136 feet across) of the cathedral, though the more prevalent idea, and probably the original one, was to vault it, but nobody quite knew how, and nobody was quite sure that so large a space ever had been, or ever could be, groined over. The church of St. Sophia, Constantinople, has a central span nearly as big, and this was finished with a dome, but in the barrel-vaults which abutted against it, the Constantinople dome had lateral supports, which did not exist at Florence, and, after all, it had fallen, in spite of them, and had been rebuilt. The five domes of St. Marks at Venice, were much smaller in span, and neither they nor the elliptical dome of Pisa Cathedral afforded much real guidance in the work that was proposed. What, perhaps half-consciously to himself, was Brunelleschi's ambition was not to complete in perfection Arnolfo di Lapo's

wonderfully planned cathedral, but, just like a nineteenth century engineer, to build a bigger dome than anyone else had ever ventured on, no matter whether it spoiled the church or saved it. But he was far too worldly-wise to make this ambition public. He made up his mind as to what he intended to build, but "with great sagacity and self-restraint," his admirers say, he accorded to the judges only a part of his idea. He advised the authorities to go on with the substructure of the work, and when it was a little way advanced, and a second meeting of the architects was called to consider it, he suddenly quitted Florence and went off to Rome. He was deep enough to understand that if he put his whole scheme before this congress of "practical men," they would be all ready enough to pick it to pieces, and he considered that the less they knew of it the less mischief they could do him. "Scarcely had he departed for Rome," we are told, "when his absence from the meeting was severely felt." The judges sent to him and told him that the fate of the whole enterprise depended on him, and begged him to hasten his return. He did return, and found the time of the conference being wasted in vain discussions and timid proposals. He did not encourage the judges by minimizing the difficulties of the project. He pointed out that the space to be covered being an octagon, and not a circle, even the Pantheon at Rome did not afford an exact precedent for it. A circular dome and an octagonal one were, he said, two very different pieces of construction, and he suggested that the most skillful architects should be assembled by further invitation from all parts of Europe, and that they should discuss the difficulties of the work, and suggest the most effectual ways of conquering them.

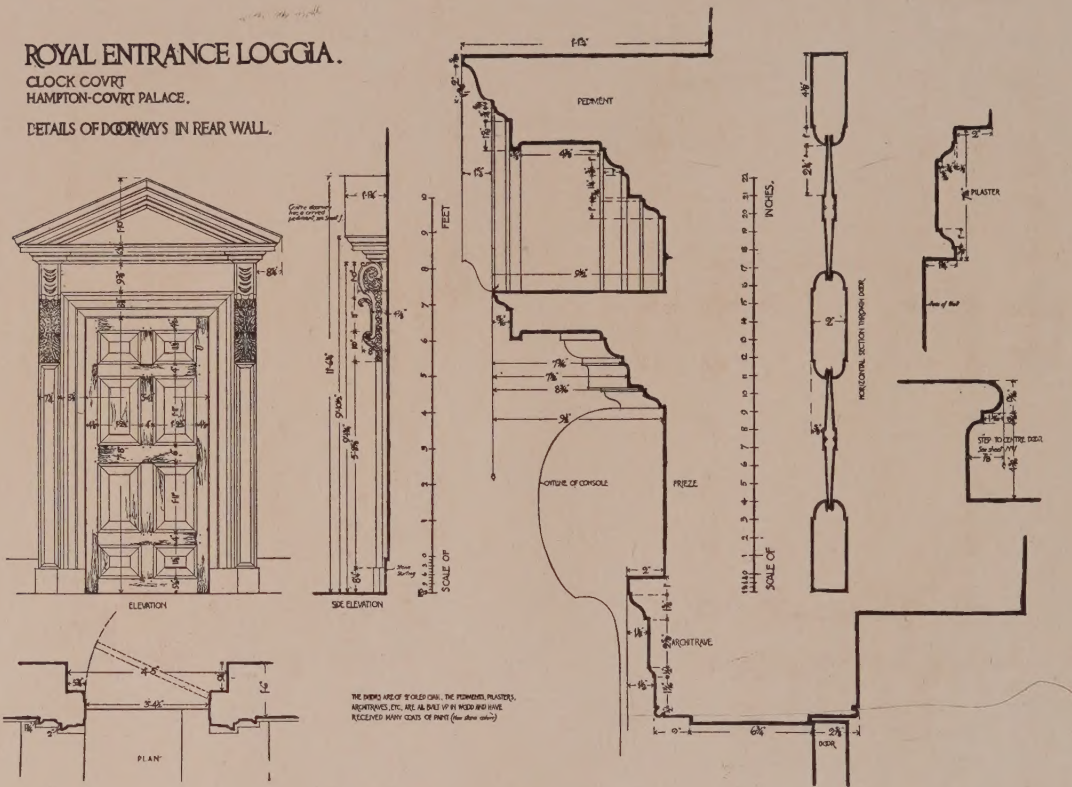
By the time this latter congress of architects was assembled, it was the year 1420. Brunelleschi was invited amongst the number, and though he kept his scheme much to himself, was apparently the only man in the congress who knew just what he wished to do and could do. The other experts seemed to have made sufficiently feeble suggestions. Some of them proposed to fill the octagon with a temporary mound of earth, to save scaffolding; mixing a quantity of small money with the earth, so that when the work was done, people's natural cupidity would be enough to keep them at work carting away the rubbish. Certain advisers proposed a central pillar, like that in the middle of some of the old chapter-houses, by way of support, and others suggested huge wooden structures by way of scaffolding. Brunelleschi had prepared a model showing how the dome could be built with no scaffold at all. But he did not show anybody this model, which, if the judges had once seen, they would perhaps have thought themselves as wise as he was. He let them laugh when he proposed two domes—one inside the other, with a space between them; he let them call him a madman when he undertook to build these domes without a scaffold, but, attacking the judges one by one, he seems to have removed their doubts and conquered their fears mainly by argument. He was entrusted with the work, but the brother architects induced the judges to saddle Brunelleschi with a colleague, on the ground that the work was too vast for any one man. Ghiberti, however, who was the colleague, soon showed, by his indecision and his errors, what sort of stuff he was made of, and the real architect finally got rid of him by feigning illness and leaving Ghiberti for a time to try and manage matters for himself. Thus the true designer of the works got himself, though by somewhat shifty methods, into his true position, not by drawings, not by models, but by

(Continued page 31)

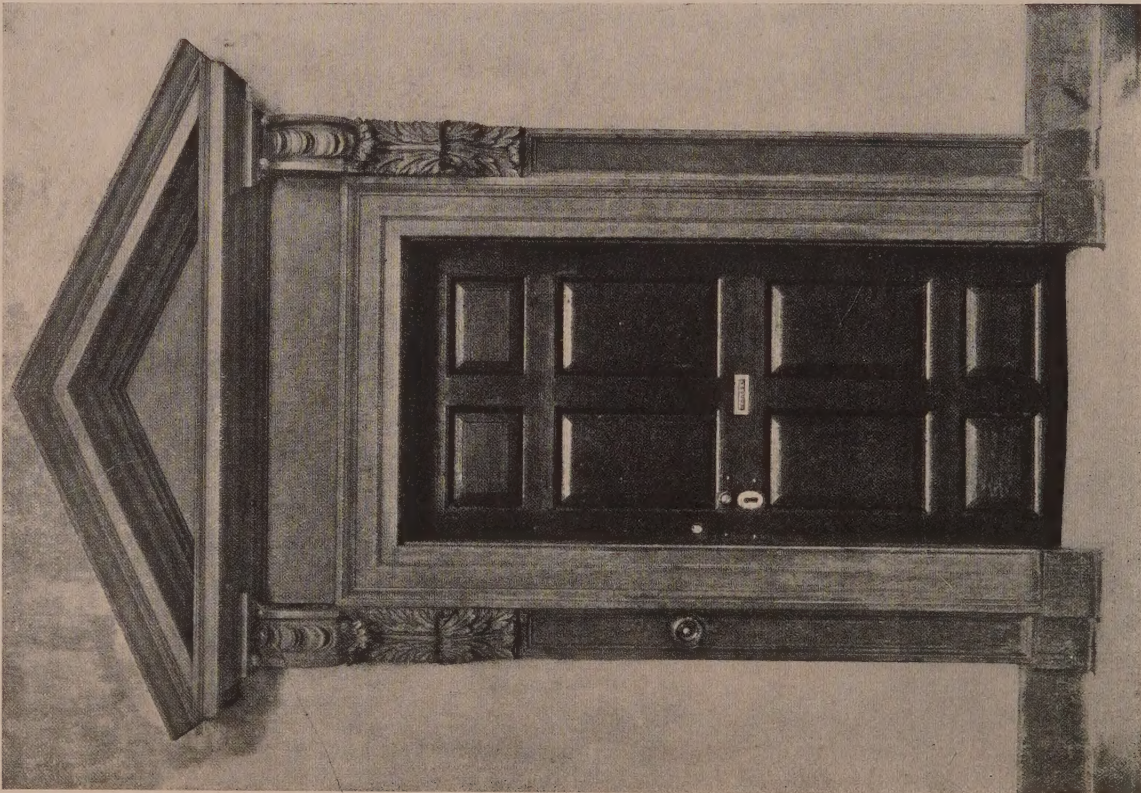
ROYAL ENTRANCE LOGGIA.

CLOCK COVRT
HAMPTON-COVRT PALACE.

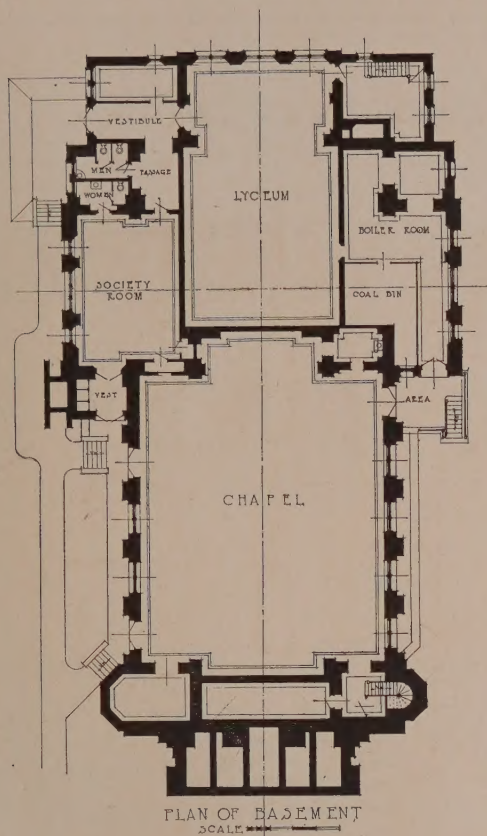
DETAILS OF DOORWAYS IN REAR WALL.



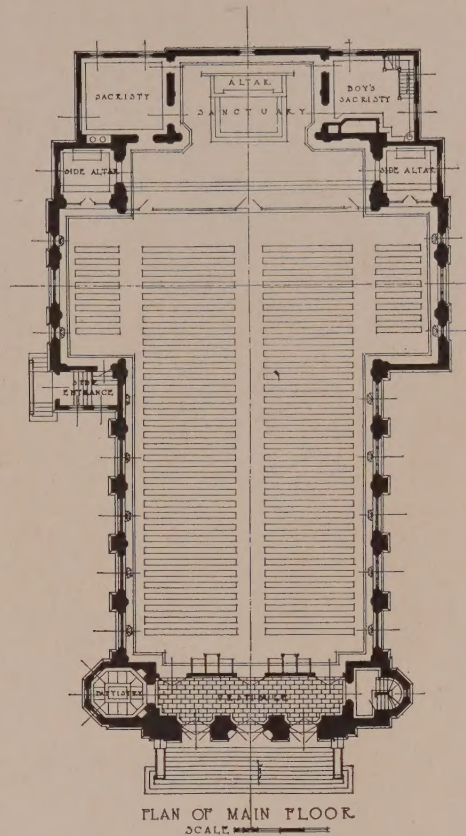
Measured and drawn by J. C. Rogers.



DOORWAY, ROYAL ENTRANCE LOGGIA, HAMPTON COURT PALACE.



PLAN OF BASEMENT
SCALE



PLAN OF MAIN FLOOR
SCALE

PLANS, ST. JOHN'S R. C. CHURCH, KINGSBRIDGE, N. Y.

Davis, McGrath & Kiessling, Architects.

(Continued from page 29)

persuasive talk and knowledge of human nature. He was a great constructor, if not an admirable architect, and though a less overwhelming structure than Brunelleschi's dome might have finished Florence Cathedral quite as strongly and far more artistically, it would not have brought so much fame to its author nor caused so many gaping mouths among those "Innocents Abroad" to whom greatness is not greatness unless they can report the size of it by a yard measure.

When Brunelleschi's place was once secure and his work no longer in danger of being taken away from him and given to some foolish favorite of the ruling powers, he devoted his whole energy to making it a success. He was always inventing machinery to assist the progress of the work or to save the workmen time and trouble. He established commodious shelters for the men in the vault of the church, and had them furnished with all the necessities of life. He did, in short, what a clever modern engineer and contractor would do, and made his own reputation by practically destroying what in artistic hands would have been an ideal church—a piece of unapproachable perfection. Brunelleschi, in short, marks the end of the working-man's age of architecture—of masons, and guilds, and details invented by the men who wrought them—and the beginning of the engineer-contractors' period, with its ambition to do something bigger, not better, than people had done so far, and its reward to the engineer-contractor of becoming a millionaire if he succeeds in doing it. With such a reward in prospect, that great man,

the successor of Brunelleschi—does not care what becomes of the minds or imaginations of his workmen. They are not as they would have been in earlier ages—his fellow-laborers, his fellow-inventors, his fellow-artists, who put something human and lovable into every stone of the building they were erecting. They are simply his slaves, with no share in the work except a mechanical one, and with less kindly recognition and remembrances than was accorded by the twelfth century builders at Laon to the cattle which dragged the stones for that cathedral up to the site, and whose images they carved, looking out endlessly from the towers to the valleys below. The completion of Florence Cathedral marked the coming of a time when there was no longer to be a man's life for men, when money was about to drive beauty out of the world, and so to bring in for each of us endless toil—

A life of nothings, nothing-worth,
From that first nothing ere his birth
To that last nothing under earth—

which might fitly be Brunelleschi's epitaph on his magnificent monument in the great church he completed and destroyed in completing: the Cathedral of Santa Maria del Fiore, at Florence.—*Engineering Journal, London.*

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